

## Oddments and Remainders

By Percy Hammond

Mr. Samuel Haffenstein, who is Young Boswell to A. H. Woods, asks us to report one of his chats with the distinguished improviser in his studio in the Eltinge Theatre.

Young Boswell found Mr. Woods engaged in a volume of Herodotus. Mr. Woods was in frock coat and striped trousers, and a top hat was standing on the table beside him. As Young Boswell entered he passed Bernard Shaw and Lytton Strachey going out, and overheard Strachey saying to Shaw, "What do you think of his suggesting that we share our whiskies?" and Shaw's reply "A Shavian idea, Eddie."

Mr. Woods tossed a cigar into the air and cleverly caught it in his mouth at the right end.

Young Boswell—You seem to be in good spirits to-day, Mr. Woods.

MR. WOODS—Not at all, young fellow. I am feeling very gloomy, so I have just sent for the merry Capek Brothers, who are going to read me their new farce on toothache. After that we shall play Czecho-Slovakia.

Young Boswell—Yes, sir. It is good, sir.

MR. WOODS—What a bright boy you are! Would you like to write for "The Smart Set"? If you do, let me know and I can fix it up with Walter Prichard Eaton, who is a very good friend of mine and comes in here every day to talk over his monthly article. Before you go I shall give you a pretty photograph of the strip paper scene from "The Demi-Virgin."

Young Boswell—Thank you, sir. You seem to have a lot of distinguished visitors.

MR. WOODS—Not at all. This afternoon I am expecting Mr. Shubert. That is why I am all dressed up. Mr. Shubert is very formal, and I like to please him, although he is completely in my power. But wait a moment and I will read you a list of my engagements for this afternoon.

Mr. Woods rang for his secretary and called him to read the list of people who were calling that afternoon. Here is the list:

At 2:15—Mr. Arthur Hopkins.

At 2:30—A committee from the Theater Guild.

At 2:45—Mr. Simonson Jones, the eminent scenic artist.

At 3:00—Mr. Shubert.

At 3:15—Mr. Eugene O'Neill.

At 3:30—Mr. Belasco and Mr. Geat.

At 3:45—The Prince of Wales, the Shah of Persia and Mr. H. L. Mencken.

At this juncture the phone rang and Mr. Woods indulged in a short and pleasant conversation. Then he turned to his secretary and said, "That was Napoleon who just phoned. Put Mr. Shubert off until to-morrow, and give Napoleon Mr. Shubert's appointment."

Mr. Woods ate three or four pieces of chewing gum and remarked, as if to himself, "Now, there's what I call a good feller."

Young Boswell—May I ask what Bernard Shaw and Lytton Strachey were doing here?

MR. WOODS—Oh, certainly! Bernard came in for ideas, but I do not know what Mr. Strachey came in for. He is very mysterious, and I shouldn't be surprised if he wrote me up, in a nasty but pleasant manner.

Young Boswell—Is there anything else you would like to say for publication?

MR. WOODS—Oh, no, since we are merely having a pleasant theatrical interview. But I should like you to wait until Mr. O'Neill comes, and I shall ask him to come and swear for you. It is delightful.

Young Boswell—I shall be most pleased. Is he really in such bad temper?

MR. WOODS—On the contrary, he is the pleasantest fellow in the world, and can curse and swear most charmingly while thinking of something else. It is simply the artistic impulse, which moves different people in different ways. Mr. Belasco, for instance, has it in the front part of the neck, so that he has to button his collar in the back to keep from irritating it. Mr. Samuel Shuman has it in the scalp and keeps it warm by letting the hair grow long. As for Mr. Hopkins, don't you think he is delightfully mysterious and laconic?

Before I could reply Mr. Woods picked up his volume of Herodotus and resumed his reading, ignoring me completely for ten minutes. At the end of that time he turned toward me, smiling.

"You will pardon me," he said, "but that was the artistic impulse that came over me quite suddenly. Doesn't it hit one in the strangest ways?"

Mr. Woods rested his feet on the table, the attitude reminding me of Rodin's famous advertisement, "The Thinker."

Then he said: "By the way, as it has never been announced, and as you are an excellent journalist, you must have heard that I am going to produce 'The Merchant of Venice'!"

YOUNG BOSWELL—Indeed! And who will play Shylock?

MR. WOODS—That is a trivial matter. The important thing is Mr. Simonson Jones's settings. In fact, we picked the play because it seemed so admirably suited to Mr. Jones's designs. I asked Mr. Jones last spring to design me a series of settings for production in January, and it was only yesterday we found a play suitable for them in "The Merchant of Venice," after reading hundreds of manuscripts. You will be particularly delighted with his street scene, which is an exact reproduction of the Hebrew Reading Room in the Public Library and is both modern and impressionistic.

At this point Mr. Eugene O'Neill was announced and I was introduced to him. He greeted me very pleasantly for a few minutes, and then I had to rush away to prepare my article.

All in all, it was the most exciting interview I ever had.

fourth bill of the season by the Threshold Players on Monday night.

Dallas Welford has been engaged by the Shuberts for the third special company of "Blossom Time."

William Holden and Perita Borne will be in the cast of "Tiger Lily," in which the company of the Century Theatre will make its first appearance on the English speaking stage.

Stage managers of New York attractions met yesterday in Daniel Freeman's Lyceum Theatre office to discuss plans for cooperating on the forty-first annual benefit of the Actors Fund of America, which will take place at the Century Theatre on January 15.

Donald Brian quits cast of "Up She Goes" at the Playhouse, it was announced last night. Frederick Santley will take Mr. Brian's place in the cast of the musical comedy.

THE WASHINGTON SQUARE COLLEGE PLAYERS of New York University will present "Seven Keys to Baldpate" to-night in the Little Theatre at the Washington Square center of New York University.

The Elizabeth K. Williams Neighborhood House has bought the entire seating capacity of the Earl Carroll Theatre for next Monday night's performance of "The Gingham Girl."

"The Clock," by Robert Courtney, "Ask Ours," by Gladys Hall and Dorothy Dandridge, "The China Play," by Evelyn King, and "Jim's Way," by Lindsey Willson Cook, will be presented as the

## The Stage Door

Frances Starr, who concludes her engagement in "Shore Leave" at the Lyceum Theatre to-night, will begin a tour of the country in the comedy at Powers Theatre, Chicago, on Christmas night.

"The Washington Square College Players" of New York University will present "Seven Keys to Baldpate" to-night in the Little Theatre at the Washington Square center of New York University.

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Shubert Vaudeville Central, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Ambassador, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Casino, 11th and Broadway, Dec. 16-17, 8:30. "The Whirl of War." New York.

Shubert, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Greenwich Village Follies, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

World, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Up She Goes, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Platino, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Abies Irish Rose, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Republic, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Booth, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

7th Heaven, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

Lyric Theatre, 415 W. 42nd St., Dec. 16-17, 8:30. "The Whirl of War." New York.

## McBride Calls Joint Ticket Office Plan Boon to Speculators

Declares \$360,000 a Year Will Be Split Among Central Agency Employees and "Gyps" Will Double

Two more joined the critics of the proposed central ticket office proposal yesterday, when Florence Ziegfeld declared that the innovation would play into the hands of the speculators. "We're for anything that means better pay for the ticket takers," said John McBride, of McBride's Agency, said that it would bring in an army of speculators in comparison with which the old sidewalk speculators would be insignificant. It means at least \$360,000 a year to be split up among the employees of the central office. The number of gyps will be doubled. They will need at least 2,000 seats a night for the hits, \$360,000 a year, and they can afford to pay a \$10 premium when their sale price is \$100.

Mr. Ziegfeld's comment was based on "Three years ago," he pointed out, "all tickets for the Ziegfeld Follies were offered to the public at the box office window. I soon discovered that the class of sidewalk speculators known as 'diggers' and 'gyps' were procuring these tickets with the aid of the employees of the public. Their procedure was simple, but impossible to prevent. They would accept passing pedestrians or deputize friends to buy for them in such a manner that they could not be detected. The tickets I attempted to keep from falling into their hands. I spent thousands of dollars in newspaper advertising to caution and warn the public against such practices. From these sidewalk harpies, chasing from these sidewalk harpies, I have been able to keep the legitimate ticket holders."

"If this new arrangement now being considered by the Theatrical Managers' Association is carried into effect I think it will largely augment the number of unscrupulous sidewalk ticket speculators, and probably transform some of the regulars into their class. They will obtain the tickets from the central office in the same manner they have procured them from the theater box offices."

## Ganna Walska Buys Theater

Acquires Controlling Interest in Des Champs Elysees, Paris, Dec. 15—Ganna Walska, prima donna wife of Harold F. McCormick, of Chicago, has purchased the controlling interest in the Theatre des Champs Elysees. She holds the majority of the preferred shares, which carry with them the voting power. The common stock, which has no voting power, is held by William Vanderbilt, Otto H. Kahn, James H. Hyde, the estate of the late James A. Stillman and Percy Peixoto. Their interests do not exceed \$1,200,000. The theater, which has a seating capacity of 1,200, is a fine structure, pre-war value, while the total investment is upward of \$5,000,000, francs, pre-war value. The theater building is new and richly equipped. It contains a large auditorium for opera and a smaller one for drama. It has not been a financial success.

LAST THREE WEEKS ENGAGEMENT  
MARION DAVIES  
CRITICISM WHEN TO-DAY  
KNIGHTHOOD  
WAS IN FLOWER

WALLACE REED  
"THE DAYS"  
Pollard Concert Orchestra  
"The Days" (1922)  
Paramount Pictures  
Elsie Ferguson  
"The Days" (1922)  
Keaton, "The Days" (1922)  
Pamona Rullo Orchestra  
"The Days" (1922)  
B. T. T. "The Days" (1922)  
Making a Man

GOLDWYN presents  
"BROKEN CHAINS"  
"The Beautiful and Damned"  
The Famous POLINE KELLY

CLARA K. YOUNG  
in "ENTER MADAME"  
Carmichael, Dancer, etc.

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## Concert of Chamber Music Society Links Dissimilar Voices

Unusual Combinations of Instruments in Melodious Numbers; Elgar Quintet Sweetness Long Drawn Out

Works and combinations of instruments foreign to the usual concert or recital marked the season's first concert of the New York Chamber Music Society yesterday evening at Aeolian Hall, with the Hevler parts of the program at either end, Mozart's E flat major Quintet for piano and wind instruments as the first number and "Suite Antique," by Albert Strosser, as a conclusion.

Four from a group of eight short pieces for piano, viola and clarinet by Bruch followed the Mozart number by melodious, not exciting, but general, by the evening, and Messrs. Kovarik and Langenus played their parts well. Elgar's minor Quintet for piano and strings also made no plunge into modernism, but gave a general impression of melodious gravity, with passages of marked beauty in the Adagio. The seriousness, however, seemed somewhat excessive, and the beauty of the slow movement somewhat tedious. Messrs. Guidi, Lichstein, Kovarik and Bunchuk played well, with warmth and expression, but hardly a floridly smoothness of tone.

Mr. Strosser played one of the violin parts in his suite, which required a small orchestra: four violins, viola, cello, double bass, clarinet, oboe, French horn, flute, bassoon and piano. It preserved the "antique" air quite well. Mr. Strosser set none of the latest devices of Paris, but kept a fairly even balance, but in the lively fast movements (Bourée, Rigaudon and Gigue), the strings played with gusto, with a spirited result, but tending to crowd out the rest. In general, the suite performed, according to the announcement, for the first time, fell pleasantly on the ear, and Mr. Strosser and his companions were applauded at length.

Matters proceeded much as on Thursday evening at the afternoon Philharmonic concert in Carnegie Hall, where Mr. Heifetz once more caused pleasure with his tone and admiration for his technical feats in the Beethoven violin concerto. As before, the concert began with Mendelssohn's "Fingal's Cave" overture and Loefler's "Virgilian" Pagan Poem, with Heinrich Gehard in the piano part; but there was a different Wagner group at the end, the prelude to Act III of "Die Meistersinger" and the "Ride of the Valkyries" instead of the prelude and the "Tristan."

In the evening Colin O'Moore had another song recital, giving an agreeable and expressive performance of eighteenth century airs, modern French numbers and songs in English, including four traditional Irish tunes, to which last his voice and style seemed well adapted. His singing, however, was not always as smooth as in his previous recital. A considerable part of the program was given to Sigurd Oregin, was a respectable Brangane, with Gustav Schützendorff instead of Clarence Whitehall as Kurwenal. Other parts were taken by Messrs. Schlegel, Meader, D'Angelo and Dina. Mr. Bodansky conducted.

Klaw Sails for Europe To-day  
Mare Klaw will sail on the Majestic to-day for England. He plans to pass the winter on the Riviera after taking care of some business affairs in London. Mr. Klaw is taking the manuscript of "The Last Warning," which is now running at the Klaw Theatre. On behalf of Goldreyer and Mindlin, producers of the play, he will negotiate for a London production in which he will probably be interested.

EMPIRE To-day, 48 Street, Dec. 16, 8:30. Last night. "THE TEXAS NIGHTINGALE" with JOBYNA HOWLAND.

GLOBE To-day, 48 Street, Dec. 16, 8:30. Last night. "THE BEST MUSICAL COMEDY" "THE BUNCH & JUDY" with Fred and Adelle Astaire, Johnny Doyle, Ray Dealey, Grace Hayes and 6 Brown Bros.

JOHN BARRYMORE in "HAMLET" with SAM HARRIS. To-day, 48 Street, Dec. 16, 8:30. Last night. "PUNCH & JUDY" with 48 Street, Dec. 16, 8:30. Last night. "TONY SARG'S MARIONETTES" in "DON QUIXOTE."

EQUITY 48th St. To-day, 48 Street, Dec. 16, 8:30. Last night. "HOSPITALITY" with Greenw'ch Village, Dec. 16, 8:30. Last night. "A FANTASTIC FRICASSEE" with JAMES MABEL BOBBY WATTS ROWLAND EDWARDSON

HUDSON To-day, 48 Street, Dec. 16, 8:30. Last night. "THE HIT OF THE TOWN" "SO THIS IS LONDON!" "A HOWLING SUCCESS" Post

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